

# alone with the spouse divine

(ekanta seva)

*english rendering of the telugu poem  
of sri senkata parvateesa kavulu*

*translator*

b. rajani kanta rao

ttd publications



picture on the cover page

"the tryst between the  
individual soul and the  
supreme"

portrayed by  
—Sri Bapu

when both the pairs of eyes have met in one plane  
did a garland of sapphires swing across the sky?  
when both the faces have come across each other  
did a creeper of moonlight entwine the cosmos?  
when words of each have echoed one with the other  
did all directions resound in divine lyrics?  
when both the hearts felt the warmth of one another,  
did the whole nature feel lost in itself?

verse no. XLvii—page no. 65

To Chy. Sas Prasanna and Chy. Babu

Nanna  
23.10.80

alone with the spouse divine  
(ekantaseva)





# **alone with the spouse divine**

## **(ekantaseva)**

**an english rendering of the original telugu poem of  
kavirajahamsa, kavikulalankara  
sri venkataparvateeswara kavulu**

*translator*

**b. rajani kanta rao**



*published by*

**p. v. r. k. prasad**

**executive officer**

**tirumala tirupati devasthanams, tirupati**

**1980**

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(ekantaseva)

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by

b. rajani kanta rao

an original rendering of the original Telugu poem of  
Bhaktamata, Kavitakankana  
of the Bhaktamata Kavitakankana

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# వీరరాజహంసం

'kavirajahamsa', 'kavikulalankara'  
sri venkataparvateeswara kavulu  
original authors of 'ekantaseva'

(voleti parvateesam)

(balantrapu venkata rao)



dedicated with  
filial devotion  
to  
my mentors

*transcreator.*

b. rajani kanta rao





## foreword

"two farwinged birds, together, anatally attached,  
cling on to the same tree;

one of them eats a delicious pippal fruit,  
without eating, the other keeps on observing".

(‘dwa suparna’ - r gveda- mandala-1)

this same hymn occuring in the first canto of rigveda, has been later quoted by the upanishads. it carries with it, in the form of a symbolic fable, the relationship between the jeevatma (the individual soul) and the paramatma (the supreme soul). the sublime heights and the mystic depths of the import of this fable are heightened and deepened respectively when one comes to know that the three great streams of hindu philosophical thought, the adwaita, the visishtadwaita, and the dwaita propagated by the three great acharyas (sankara, ramana and madhwa) each being quite distinct and variant from the other, emanated from the same hymn from r gveda.

out of the three yogas (karma, mana and bhakti) propounded in the gita, bhakti yoga being the simplest, won over massive following through centuries, from generations of common people of hindia society. in no smaller measure it was due to continuous propagation by a chain of saint poets beginning almost from the early years of christian era. bhaktiyoga imbibes this theme of conugal love between the eternal lovepair consisting of a nayika (heroine) identified as the jeevatma or every living being and the nayaka (hero) as the paramatma taking the cue from the very same hymn from rigveda.

‘ekantaseva’ of sri venkatapaditeeswarakavada enjoys the unique distinction in modern telugu literature, of being one

of the few forerunners in subjective poetry, particularly portraying the spiritual essence of the heavy 'bhakti yoga', transporting the reader into sublime communion with the nature and creator, an experience which can be reached only through some of the devotional lyrics of great saint poets of yore.

'alone with the spouse divine' is an english translation of 'ekantaseva', rendered by sri b. rajan kanta rao, an m.a. of andhra university, well-known broadcaster, playwright and poet. His being the son of sri baantrapu venkatarao, one of the illustrious twin authors of 'ekantaseva' assures authenticity, and closeness of the translation to the telugu original. No subsequent edition of 'ekantaseva' has come out since 1936 (first edition 1922). "tirumala tirupati devasthanams" feel proud of having acquired the entire copyright of the english translation of this lyrical poem, ably rendered by one of the special officers on the t.t.d. staff and for bringing out this first edition of the same as part of their programme of publishing such literary gems representing and reflecting our culture and spiritualism, to be placed in the hands of the vast conclave of english reading public in andhra pradesh and other states of india and the world at large, to meet the long-standing craving for such literature.

p.v.r.k. prasad,  
executive officer,  
t.t.d., tirupati.



## intro

### 'rajanī' - a profile

my decade-old dream has at last been translated into reality by the *trimala tirupati devasthanams* and for me it is an affirmation of the divine will - about ten years ago, when my good friend rajani placed in my hands a typed copy of "alone with the spouse divine," an english rendering of "ekanta seva," I took it with mixed feelings of joy, affection and scepticism - my close association with rajani since our teenage to our old age accounts for the joy and bonds of affection - I browsed through the pages with a gnawing feeling of scepticism - how could anyone translate *ekanta seva* into english? the original is the inspired utterance of a mystic experience, an emotional surge of torrential tranquility - the long telugu poem has a crystalline spontaneity about it encased in a magical web - after reading a few pages, scepticism started melting yielding place to awe and admiration

rajani had done an astonishing feat, I discovered - he was able to transform all the beauty, magic and sweetness of the original into his english rendering - he was as perfectly at home in english as he was in telugu - the genes cannot go wrong, I realised - rajani - the son of an illustrious poet, was already recognised and accepted as a major poet in telugu and as a top musicologist, he was already a household name - and after "alone with the spouse divine," he arrived in english poetry too - as a token of my admiration and as a mark of celebration, I arranged for serialisation of excerpts from the poem in the sunday edition of "deccan chronicle" in two different periods - it was then I cherished the dream of this book getting a publisher

there is a time for everything in the lord's scheme and now it is being presented to the english reading world by the 11 devasthanams. it has the blessings of lord venkateswara. down the ages, spiritual quest has been the inspiration of all great art and literature. ekanta seva is the individual soul's ecstatic agony to merge in the universal soul. all true ecstasy is agony and man, frail man in the ultimate analysis, is lonely, terribly lonely, ever restless to commune with the over-soul as emerson called it. when rajan had occasion to live for a while in a town nestled in the himalayas, his heart quivered with a strange caressing emotion. he must have had a brush with the spouse divine. this book is the result of its recollection in tranquillity. it is a fruit of the himalayas offered at the feet of the lord of the seven hills. parvateeswar is the himalayan lord and venkata is the lord of the seven hills. the joint authors of the original were venkata-parvateeswarula and rajan is the son of venkata. can the entire sequence be just a coincidence? I am entitled to my faith in a divine dispensation.

perhaps this stress on the spiritual aspect of the work does some injustice to the twin-poets as well as rajan in the sense that it may tend to overlook the literary grandeur of ekantaseva. in fact, it is a major classic produced in telugu early this century. venkat-parvateeswara kavala is a compound name to connote with in telugu literature the twins blazed a new trail and established a new trend in Telugu poetry as well as telugu prose. their novels are as great as their poetry. their prose flows like a majestic river whose waters are clean, sweet and crystal-clear. across half a century they strode the telugu literary world like two colossuses. at a time when "literary movements" and associations were fashionable they kept away from all associations, poet debates and controversies but devoted all their

time to creative writing – the twin poets were an institution by themselves.

As a teenager during the mid thirties of this century, I had occasion to watch them at work helped by my good fortune to be accepted in their respective households as a close member. To this day, across a time span of very nearly five decades, the personalities of Venkata Rao and Parvateesam are firmly etched in my memory – tall, gaunt, medium complexioned, with an oval face, overbroad forehead, dark sharp eyes, Venkata Rao looked every inch a patil-raj. He had no air of no-nonsense air about him – but behind a stern exterior was a heart which was a real heart that gave you freely all the affection you wanted – large and thick mustached Parvateesam, chubby with large liquid eyes, wore his heart on his short sleeves – his loud hearty laughter was as contagious as his disposition was sweet.

They were the “twin poets” and novelists who through their prodigious output, especially prose, attained the nodes of thinking and feeling of literate andhras in their life and times – it is their novels that first encouraged the reading habit among middle class housewives – they were the protectors, some of the lifetime literary giants I ever enjoyed – putam and kakinada in that golden era of telugu renaissance – those were the days of fervent nationalism when the nation was struggling hard to rediscover its soul – words of change were booming across the country and history was in the making – on the lawns of kakinada we listened to jawaharlal nehru, raghubir prasad, mahatma gandhi, ray prasad, madhav, krishnadevi, chattipadhyay, tanguturi prakasam and yes, to the rest of banerji and sir kv reddi who told us we needed the british rule for ever in this country – on the very day the second world war broke out, subhas chandra Bose

was in kakimada addressing a mammoth crowd yes, we were present there when he broke the news

such was the literary, cultural and political milieu in which rajani and I grew up there was a separation when rajani went to wallar to do his m a there was reunion again and cast in the stream of life, we lived in madras and hyderabad for one spells the bonds grew with the passage of time we have thousands of shared experiences, memories rajani is a born singer he was a musical prodigy by the time he was ten rajani, the teen-aged boy with kurta and pyjama sang exclusively for me, another teen-aged boy with a kurta and pyjama on the canal boats of kakimada on windy evenings, wintry nights on the beaches of mar na, in stuffed rooms as a teen-aged boy, I extracted a promise from him to become a celebrated musician he kept faith by me and did become a musician of eminence, but a musicologist and composer of greater eminence his "satapatra sundari," a collection of songs, and poems and viswaveena, a collection of his operas, have a unique place in telugu literature his exhaustive and comprehensive "history of andhra musicologists" down the centuries which bagged the central sahitya academy award is the most definitive and authoritative work so far in telugu.

he has written hundreds - literally hundreds - of musical plays for the all india radio broadcasting was still cutting its milk teeth when rajani joined the madras station as a staff artiste, his talent was discovered by a i r and he in turn discovered the potentialities of radio as a mass medium he rose quickly and became an executive and eventually was made director while in madras, carnatic musicians of national stature regularly sang for a i r and rajani had occasion to exchange ideas and the interaction was very rewarding though trained to be a classical musician, rajani



use his music-discipline to compose lyrics and set them to music. musical plays are his forte and his radio musical play "from the mountain to the sea" depicting the course of the majestic river godavari across the indian peninsula won for him an international award. music is rajani's life-breath and it is this mastery that informs his poetry and lyrics. even in a narrative poem, he packs clusters of 'laya' which display magical patterns. he makes the unheard heard and the unseen seen. his composition on the 'time and the universe' depicting the quintessence of cosmology entrals the listener as well as elevates him. cradled in music, nurtured on telugu and sanskrit literature, rajani is essentially a musician's musician, a man who can also explain the why of music, not merely the how of it. this attempt of mine is only to give a background of the author who produced "alone with the spouse divine". his achievements in various fields and mention his rich contribution to telugu literature, music and musicology. he carries his sixty years lightly, he is young in mind and spirit and he has amazing reservoirs of energy. such is his commitment with the muses. I wish I could pat him on the back but his shoulders are too high for me. as a close friend, I always ask him whenever we meet, "read to me or sing for me your latest". he never disappoints me, he will not, in future also. Lord Venkateswara bless you, rajani.

53, jeera,  
secunderabad,  
july, 1980.

gora sastri

## preface

in world literature very rarely do we come across joint authorship of poetical works. in english literature the names of *beaumont* and *flourer*, contemporaries to *shakespeare* and in french, *beauclerc* and *kecamm* are known to be joint authors but, it is a unique feature of telugu literature that we have joint authors not only in the medieval period, but also in the modern period. the earliest pair consisted of *nandi mullaya* and *ghanta srimaya* who wrote '*varahapuranam*,' a poetical work dedicated to *raja narayanaiah* (father of *krishnadevaraya* of imperial *vijayanagara*). in the modern period we have several pairs like *prapanna venkata kavulu*, *raja akrishna kavulu*, *koppurupalli siva akhila*, *devarapalli vidarakaavulu*, *vesurthi rama akhila*, *venkata parvati sara kavulu* and *pongalikaturi kavulu*, etc. the first five pairs among these modern poets became popular and famous more for their scholarship, and prowess in extensive versification and literary combats than for extensive and full-sized literary work in the field of poetry and drama with a few exceptions. but, the last two pairs were esteemed and held even for their comparatively limited number of poetical works and stray poems on various themes owing mainly to their selection of the ne, high standard of poetic expression and exemplary style imbibed from the best of poets of the preceding generations.

among these mentioned above the last pair but one, viz. *venkatasubbaswami kavulu*, who had their heyday in the first half of this century consisted of *sr. balantrapu*, *rajanam* and *sr. volleti prasad ayan*. 'alone with the spouse divine' is a transcription in english of the unique poetical work '*kanthasakhi*' of these two poets who were also the founders of a pioneering publishing concern in andhra, called the *andhra pradesh gramtha nilayam* founded

in 1921 *srī venkatarao* of this pair happens to be the father of the translator (*rajam*) 1881 being the year of birth of this poet, around next january starts the birth centenary year of this illustrious duo.

the present translator seems himself to be fortunate in having had the 'creative den' of *venkatarajadivesvara kavaca* for his 'play-penn' in childhood and in having been an intimate disciple of *srī poyali lakshminakantam* of *pūṇa kauri kavulu* in andhra university

people often wonder how it would be possible for two persons to compose jointly a single poetical work and they tend to divide the stanzas, passages and chapters of the work between the two, trying to allocate authorship to each one of the other, from what they assume to be the characteristic of that poet. a really effective pair never gives scope for such division and allocation. may be, one of the joint authors, basically emotional and the other intellectual by nature. but, when they work together constantly each influences the other and imbibes the "qualities" of the other. thus, even when such joint authors separate and start writing individually the result will be as of old.

when the twin poets *venkatarao* and *poyalacem* perfectly matched as they were in their bloom, chose a universal and sublime theme like the love of the individual soul for the almighty for a poem, and resorted to a terrace in the compound of the *bhūṇa-vandana* temple in *saṅgallu*, as the sanctum, for carrying out their sacred task, thus emerged with a brilliant, around 1920, the poem of devotion-ecstasy '*ekamasevā*'

the advent of '*rajanivāsa*' marks a twilight period in the transition of theme and form, to modern test-a poetry

from exercises in extempore versification in *avallamams*, and objective and descriptive presentation of conventional themes to subjective poems on various themes emanating from the poet's inner self, and thoughts about nature, society and the universe.

The theme of 'ekantaseva' as already mentioned, is the quest of the individual soul, its longing for union with the beloved, the supreme soul. It is a tale of universal love, it is the love of each individual soul which is depicted as the heroine and recounts the narrative in first person. Her spiritual feelings and experiences, her having had a personal audience with the Lord, his sudden disappearance, her pining for him in separation, her commissioning of the cuckoo the parrot and the black bee as messenger, mails to search for the lord, the quest and finally the ultimate seizure of the citadel of love in the most presence of the greater than the greatest in the universe.

In this poem, all the conventional paraphernalia of a lyrical drama like *anaktava*, *act-bound-m* are portrayed in a succinct poetic narration, naturally with a touch of a dramatic flavour, a ritual basis, which certainly sounded an outburst and unconventional note for some of the critics of modern poetry in the early part of this century. It must be noted that the conventional paraphernalia of a lyrical drama are of purely desi or folk origin and quite different from those of the medieval *prabandhas*, *kavyas* or feudalistic court poetry.

The earliest parallels concerning a devotee's conjugal love for the supreme being can be found in *Aravam*, *molli* of *nammar*, *ar*, *utappalai* of *andal* and *tirumodal* of *ramanujan* which were held sacred as part of the *Dvayapa*, *pannam* called *nalanam* (eighth century). Similar 'vati



*pati bhava* or conjugal love is expressed in several devotional lyrics of the saiva saint *akkamandala* (12th century).

the masco-dance monologues entitled '*viraditam*' mentioned amongst *apa r pakay* (minor forms of dramatic performance) in the *nat shastra* of *Bharata* (between the 2nd century b.c. and 2nd century a.d.) very strongly confirm the antiquity of such lyrical presentations. The main theme—conjugal love of divine consorts, pairs of searers and commissioning of messenger-maidens etc., portrayed and enacted by a single female performer *patikavali* (13th century) and *viradita* (15th century) speak of performances being in vogue in their time, in which a single woman played the role of *parvati* or *lakshmi*, enacting love themes concerning *svami* or *visnu* as the case may be. *haridra-apa* of *Kuchipudi* *siddhanta* is exactly such a monologue in all its characteristic features.

perhaps that is the reason as it seems to us why *kaivalya* (or *k. nandamurti*) a senior literary critic of the century adopted a totally uncharitable attitude and expressed no sympathy with such heroine with such 'desi' style of portrayal and peroration as found in the *chanda* or *chakatapuratalswara* *ko* etc. although unwittingly he acknowledged her resemblance to the '*haridra*' of '*haridra*' (street play with a bhagvati parama theme). the same lack of appreciation for desi forms of lyrical presentation appears to have made *viradita* another senior critic of the century, adopt a purely peevish stance. it is evident that he could not grasp the shades of difference in sense in some of the expressions *churita* *churita* like 'sweet soft bright' *churita* *churita* 'treasure to the mind, spreading a respectableness etc.

It is interesting to note that a lyric of *dand-das*—a poet whom (15th century), the followers of the Krishna cult in Bengal, esteem next only to their *adigar* and trend-setter *paradeva* (cf. *govindam*), runs almost like a photostat copy both in vocabulary and imagery of the verse no. XVI of 'alone with the spouse divine'—what a coincidence!

"I would make my residence in the city of love  
I shall build there a hut with love  
I shall make love my neighbour and part company with all  
else;  
my door shall be love, love too shall be my roof  
I shall pass time in the sweet repose of love and  
I shall sleep on a bed of love and have love for my  
pillow;  
I shall fondly clasp the pillow of love and shall be  
a playmate of love;  
I shall bathe in the lake of love and shall wear the  
collyrium of love;  
Love will be my religion, love will be my service  
and I shall dedicate myself to love,  
I shall make a noose round love  
which will weave to me, by the corner of the eye  
says chandras, I too will wear the collyrium of love!"

—chandidas

Only ten to twelve metres of 'dand'—can like *man-ma-  
pitha-tat-pitha*, and *ma-chit* which have the inherent  
metrical quality of a song or ballad were chosen by the joint  
authors for this poem, *ekantareva*. This again confirms the  
innovative resourcefulness of the authors who got inspiration  
both for a sublime theme and a format that goes straight to  
the hearts of the people. From purely indigenous sources  
before coming out in 1922 in book form, the poem was  
also used in a women's monthly periodical called '*anashana*,

edited by *smt. vishammuri venkataratnamma* and published from  
 kalyanada. the editor was being assisted in the editing of  
 the magazine, by her younger brother, *sr. dr. ulopada krishna-*  
*swamy*. it was acknowledged often by *sri krishnaswamy* that  
 these 'twin poets' opened some closed windows of his creativity,  
 in the formative stages. as soon as '*ekanta*' came  
 out, the poem elicited admiration of such scholars and  
 intellectuals of the day as *sri raghupati venkataratnam naidu*,  
*sri paddada ramaswamy*, *dr. chandrasekhar narayan naidu*, *dr.*  
*krishna datta rajagopal Rao*. the publication carried an english  
 introduction by *sri paddada ramaswamy* and a telugu  
 introduction by *sri krishnaswamy*. *sri raghupati venkataratnam*  
 used to get into raptures and shed tears whenever he recited some  
 passages from *ekanta*, as part of his prayers and devotion  
 in the conversations of *brahmasama*. the hero of the  
 supreme soul in '*ekanta*' is none other than 'the lord  
 of all, without attributes' that is why *sri krishnaswamy*  
 prefaced his introduction that the '*ekanta*' of these  
 two poets means to the 'riches which the lord's  
 lot' means to the benedict. this statement of *sri krishna-*  
*swamy* led some critics and literary test-mans who had knowledge  
 of neither work to assume that '*ekanta*' was in the vein  
 of *gitanjali*.

each lyric or verse in *Tagore's gitanjali* is an independent  
 entity. english *gitanjali* is a rendering into english of selected  
 lyrics from the bengali '*ganjali*' and these form another  
 collection of Tagore's benedict lyrics called '*prayer*'. each  
 poem in *gitanjali* is an independent supplication to the  
 almighty by a thoughtful philosopher poet, who pours out  
 his devotion to the lord and at times his love for the  
 world and which is that inner love that do not say

but '*ekanta*' is of a different nature. it runs into  
 sixty-four verses. corrected into four stanzas, the re-

viz., the quest of the individual soul for the almighty, if one has to name a source of inspiration for this poem, a possible one may be as we have already indicated earlier, the *bnamakalapam* of *siddhendra योगి* which is a lyrical monologue of purely telugu origin.

before concluding the preface, the translator would like to quote two salient paragraphs from the introduction of *sri peddada ramaswamy*.

'religion reaches its climax in the beatitudes of conjugal love, in the ecstasies of bridal atonement, in the raptures of spousal union and yogis and mystics and sufis all over the world have worked themselves into the sex of the woman and mirrored forth the high spirituality in the absorbing quest of the celestial bridegroom, in the midnight tryst with the lord (*chandra*), in the enraptured communion with the heart-ravisher, and all the paraphernalia of kisses and embraces, of perfume and zephyrs of the wine and the flute of the rose and the lotus, of the bulbul and the cuckoo, all the imagery which signify the throb of expectancy or the thrill of enjoyment, the anguish of the quest, or the ecstasy of realisation, the torture of separation or the transport of union.

And such spousal consummation, 'ekantaseva' is a most superb and inspired epithalamium.

The soul that has realised god has the indwelling inspirer beholds him as a besetting presence who can praise the surpassing glory of the supreme being? words are frail and fall still, thought is stupefied and turns away the initiated alone know, the elect alone enjoy and of such a chosen soul, the blessed bride of the lord of love, the only prayer is that the lord may vouchsafe ever to let it abide in him and



rant unto the precious blessing the varied privilege, the indescribable delight, the rapturous experience, the ravishing ecstasy of supreme his love, proclaiming his glory, fulfilling his will, establishing his kingdom through time and eternity—such is the mystic experience, such the inspired message of these marvellous “twin poets” — (*vet peddaha romayam*)

denied the felicity of feeding from the mother's breast, as a child, having drunk deep from his father the nectar of this lyrical poem, which was born along with him—and finding himself often lost in ecstasy when reciting the passages from this poem in his formal class—his translator had the fortune of rendering it into English, when he had an occasion practically to reach the heights in his career near dawning dawn—provided the language of the lyric is agreeable to the English ear at large, the transcreator will vouch for its being faithful to the thought, imagery and spirit of the poem—except that a master's coherent sense is missing—was given the reins in chiseling the lines—no conscious effort was made to follow any known metrical form—enough of the English reader also feels the same absorbing involvement in the theme as the readers of the Telugu poem—and is indebted to the same peaks of sublime state of mind—the translator will deem his efforts to have borne fruit.

It is the bounden duty of this writer to express his sincere gratitude to the members of the advisory committee of experts who were a laborious and then recommending “one with the spouse divine” for publication and to set apart, beside the dynamic and powerful executive officer of the human trumpet—devasthanam—for accepting the recommendation and to set rapidly supernaturally by the public relations officer, sr. k. s. v. r. the editor and the visionary editor, the manager and his staff in the

it devasthanams press, for all their unstinted co-operation in bringing out the book in the form and get up in the most desirable manner as envisaged by this writer, (including sri k m d henary artiste, kalapitham ltd, for his valueable suggestions and nice drawing) the affection and genuine admiration of sri getasastri, reputed writer and editor, andhrabhoomi for the translator and his creative talent and sastri's regard and esteem for the twin poets, which enthused him to give such a grand 'intro', are so thick and high, that make any expression of gratitude pale out beyond frontiers of formality, the same is the case with 'bapa', sri sathiraju lakshminarayana, the ashtana chattrakar of ltd and well-known producer who has been so nice to have prepared such a thoughtful and attractive title page.

to andhra pracharini parishat, kakimada a public charitable trust, devoted to continuation of the literary activity as originally envisaged by the twin poets, and to sri m satyaprakash meherananda who has been steering it ever since, mention must be made of our respectful thanks for blessing our translation and according kind permission for its publication.

the translator's gratitude needs be expressed in no casual terms to his elder brother sri b nalinikanta rao well known litterateur and poet, and prof v. k gokak, the ex-vice chancellor of bangalore university, and director of the central institute of english, both, for having gone through the manuscript and offered valuable suggestions and guidelines to tone up the idiom and expression in the translation. Last but not the least, is the writer's humble bow to the Lord but for whose grace, the mysteries of this poem would not have been revealed and made it possible for the translator to recreate the poem in the manner it has come out in a language which is not his mother tongue.

—b. rajani kanta rao.

*heralding the sunrise.*

## prologue

the glory of nature and revelations of pure consciousness  
 are drawn together into communion as meaning and purpose  
 to the basic note of the eternal scripture  
 the melodies of the poet supply the harmonic fifth,  
 the roseate light of dawn suffuses  
 the soul's horizon with divine love and grace,  
 the rising of the sun spreads the splendour of  
 the unique magnificent and eternal union,  
 stretching out arms, which sprinkle golden showers  
 thrills the lakes of aesthetic rapport,  
 releasing the gentle breeze bearing everfresh fragrances  
 and hiding the ovary of the cosmic lotus with a sudden effusion,  
 holding out the halo of an auspicious day-break,  
 and delighting the whole world,  
 such is sun rise which spreads its splendour  
 of its unique magnificent and eternal union:  
 charming the blossoming hearts and giving out sweet smile,  
 revealing its graceful presence, embedded with a luminous glow  
 bestowing prosperity and happiness over all  
 such is sunrise and its diffusion of splendour!



room with the spouse divine

3

~~~~~

the garden I roam about, the essence of my speech,  
the apron to which my boons are strung, my light,  
my rocking boat, the pupil of my sight,  
may he tarry as long as I serve-

chantaseva

sweet presentiments

i

some how, my nature is with an aura of passion enriched,  
and my thoughts, they are with joyousness surcharged,  
and oh the heart, with love sublime is saturated,  
and the body is to subtle impulses subjected;  
perhaps it's time to pay the lord devotions mine,  
time perhaps to be all alone with the spouse divine,  
raising your gifted heart-enrapturing fifth note  
why don't you sing, O koi! dearie, why don't you?  
so that in pitched darkness fine rays of light show up,  
awakened consciousness stirs and gleams in closed eyes,  
on heart's farm-yard pent up desires sprout,  
and in mind's mango-grove leaf-buds of love unfurl!

## ii

as though sandal-wood paste were smeared on the florescent  
fine body,

as though scorma with a camphorate aroma were applied to the  
eyes,

as though a potion of ambrosia has been dropped in the ears,

as though drops of honey have been sprayed upon the  
tongue,

and as if, pleasing fragrances have hustled into the nostrils,

sweet presentiments have been awakened in the mind,

the sonorous notes of the celestial hours have blended  
harmoniously

with the ringing of bells of the eastern outer-gate;

the cluster of colorful beams of soul's piquancy is absorbed

in the magnificent crimson brilliance of the morning,

the heap of celestial rays of the sun have merged

with the glow of the sparkling torch of thought;

the zephyrs of morning have marched forward arm in arm

with the gentle ripples of breath exhaled by gladdened lives;

perhaps it's time to pay the lord devotions mine,

time perhaps to be all alone with the spouse divine,

so that billows of ambrosia rise on in the stream of melody,

and the creeper of passion sends fourth tender sproutings,

why don't you sing, o koi! dearie, why don't you!



iii

in tune with the mellow ramble of rhythm  
emanating from the waves of the celestial gamess,  
the queen bee seated on the Lotus throne has been  
soulfully preying on the drone,  
sighted must have been somewhere  
the blue beautiful enchanting cloud,  
the dandying peacock has already been dancing  
unfolding the colourful bunch of plumes like a fan;—  
ruminating of the beloved, looking hither and thither  
as longing intensifies,  
the coquetish sweet tongued mynah gracefully approaches  
its paramour and whispers something in the ear,  
perhaps it's time to pay the lord, devotions mine,  
time perhaps to be all alone with the spouse divine;  
clear your throat and as novel melodies resonate,  
in notable rhymes on the charmer of the world,  
raising the enchanting lilt, note  
why don't you sing? — but dear, why don't you?

## iv

just now a series of lightning flashes has been sighted,

just now, some sound of an auspicious musical band has been  
heard;

just now, the blowing of some delicate zephyr has been felt,

just now, some celestial aroma has been smelt.

dazzled are the eyes, throbbled is the heart,

the hair stands on end, and consciousness

is absolved in the thought about the absolute

perhaps it's time to pay the lord, devotions mine,

time perhaps to be all alone with the spouse divine,

until I go for purifying ablution in

the cool waters of the red-lotus-lake,

until I fetch a pottful of the most sacred water

for washing the feet of the beloved of glorious nature,

until I gather delicate leaves and golden flowers

to offer the lord,

until I immerse deeply in the meditation of the name

of my soul's sustainer, and forget myself,

raising the enchanting fifth note, sweetly, softly,

sonorous, soul-stirring and auspicious

why don't you sing, o kṛpā-dear, why don't you'

the sweet-voiced cuckoo has been entranced  
in the song of sacred wedlock  
the queen-bee is stuck up in the musical buzz of love,  
**I am lost in the ocean of bliss,**  
wouldn't you be gracious now, o celestial spouse '

momentary grace of  
lord-  
sudden withdrawal-  
-the mist-  
upsurging of longing-  
recollection of own faults-  
resh supplication.



v

when I am in a state of concentrated trance,  
lost utterly lost in unwavering devotion  
meditating on your sublime image,  
when I am aware of only you as my universe,—  
does it amuse you to have bewildered me  
showing off your amorous postures,  
graceful movements of gait and talents of histrionics?

## vi

as a helpless maid not knowing anything else,

as a modest woman of fickle mind,

as a beloved who cannot hide her love

could I not approach you, eagerly hoping

to embrace you, the lord of my life?

**standing before me,-**

would you find fault with me for that,

would it be proper on your part , o embodiment of love,

to have gone away, leaving me in a miserable plight'

vii

fancying you in my mind, when I sing  
a lyric about you in passion unparallelled,  
when the melody of my tone merges  
in the pure air of the lyre,  
when chaste thought combines with pure airs  
precipitating nuances in the melodic mode  
when the unique stream of my pure spiritual pleasure  
flows on full into the stream of your love,  
when my whole person is delighted and  
when I am happily asleep having lost the sense of physical  
body,  
is it your sport, o lord of my heart  
to have come unawares, acted unaccountably,  
snapped my trance of love and  
to have gone out of my sight, breaking into peals of laughter ?

## viii

through the mature melodic notes of the koil,  
having sung songs which make thought germinate, -  
through the exquisite enchanting prattle of the parot,  
having uttered words which make love trickle, -  
through the delicate rumbling of the sandal scented zephyrs,  
having whispered messages melting the heart,  
through the buzzing hum of the humble bee in the flower-  
grove  
having passed instruction in the charm of love,-  
do you think it beneath your status, o lord of the world,  
to have favoured me, the slave at your feet, with your  
presence?

## ix

in the glass panes of decoration, hung here and there,  
in the locket's made of gold and precious gems,  
in the trickling globules of tears of joy,  
in the look at the beyond and the look inward,  
revealing yourself as the multifaced one,  
eluding from touch and even approach,  
as it your frolic, O soul of the universe,  
to make me weary, with frequent and fond hopes'



## X

I thought you came exhausted, and feeling pity for you,  
with cool rose water I washed your feet,  
pressed them dry with a fragrant napkin,  
enthroning you on a pedestal of fresh blossoms,  
offered fruit juices and refreshing drinks,  
smeared sandal wood paste on your graceful body  
made you relish the camphorated nut and betel leaf  
and standing by your side, to relieve you of your fatigue,  
when I was fanning with the chowries of jasmine,  
are you justified, o lord of my life,  
to have gone away making me lose my senses,  
throwing dust in my eyes,  
and spreading your net of illusion

**xi**

I placed the garland round your neck,  
but my eyes did not have their fill of you.  
I touched my hands and fell at your feet,  
but my hands were not full with the fullness of service,  
I stood looking at you like a dumb artless maiden,  
but never conversed to meet the demands of love  
of ever so many things, I cherished in my mind  
yet could not straight away express my wish:  
sleep seemed to have overtaken consciousness,  
mist overcame light in my eyes and my sight;  
a tornado seemed to be rising in the cloud-clear sky,  
in my devotion and prayers, delusion arose,  
tremulousness seemed to have infected sound,  
and there was faltering in my thought and my word,  
darkness seemed to be discovered in light,  
forgetfulness corrupted my mind and consciousness,  
thinking that enjoyment of happiness is a sacrilege  
and losing one's senses a fault,  
is it proper on your part, o lord of my soul,  
to have perpetrated all these false pretences?

## xii

if there were violations on my part  
conscious or unconscious,  
in thought, word, or deed,  
make not much of them,  
forgive me my merciful lord,  
and heartily once again fulfil my vision:  
separation from you, I cannot bear even for a second,  
favour me with your presence, o embodiment of essence of all'

**xiii**

since I do not know your personal predilections,  
and your preferences for various occasions,  
what a long time since I secured much to offer you—  
to the western chamber of the chapel of love,  
at the altar of adoration of exalted passion,  
crystal clear nectar in the crescent-moon-cup,  
refreshing honey in the white-lotus-vessel,  
in a dish of tender-leaf rice boiled in milk,  
sweet ripe fruits in the cup of two-fold palm; —  
yet, how can I bear your delay, lord of my heart?

## xiv

on the forehead of night, there is glory of love,  
blossoms the lily with a ripple on mother's bosom,  
in the divine mansion, the lamps are lighted,  
in the sanctum sanctorum the bells keep ringing,  
the maid of the east holds the umbrella of gold,  
the beauty of the universe waves the floral chowries,  
on the threshold of your palace of boundless pleasure,  
like courtiers in attendance are the elements of nature  
how is it my lord, you know no hunger,  
it is time for the banquet, come, come my lord!

XV

you are the shoreless sea of sublimity,  
I am the novel ark of boundless bliss;  
I am 'manas' the lake of pure waters,  
'sv-nas' the heavenly swan of joy are you,  
you are the full-moon of lasting bright phase,  
glory am I of your pure consciousness,  
I am the graceful divine creeper of desires,  
you are the prince & bee tinged with passion,  
you are the cloud which is the delight of all beings,  
I am the bimpid long curve of lightning,  
I am the nymph of splendour of the heavenly grove,  
you are the sprightly lord of the spring of bubbling youth,  
you are the deity and the halo am I ;  
I am the embodiment of all blessings,  
and you the one who is all that is good  
I belong to you and you to me,  
why do you hide yourself away from the 'sweetlord'?



## xvi

in the heart of the heavenly garden of happiness,  
where the rivers of love flow, where the creepers of love  
grow,  
where the tender leaves of love sprout, the buds of love are  
laid,  
the flowers of love blossom, the fragrances of love spread  
and the fruits of love ripen,  
where love is everything everywhere,  
let us be a pair of love-birds  
on the waves of ambrosia rocked in the play of love,  
in a series of arcs of the swing of love,  
floating in love, singing lyrics of love as love lays tender  
shoots,  
hoarding the riches of joy of love,  
come on, let us rule over the kingdom of love,  
according to the law of love, o lord of my love'

the rumbling of drums on the eastern sector  
is enlivened by the pure airs of lyre.

in the pleasure garden of heaven please don't blow for a  
while

o kaul, the melodious snake-charmer's pipe!

*the quest-  
commissioning the  
bumble bee for  
drawing the chariot  
of love,-and  
carrying the message  
of love;*

xvii

through the vicinity of young mango branches,  
along the trails of graceful cool retreats,  
through the habitats of tender-leaved-creepers,  
among the environs of red-lotus lakes,  
through the surroundings of sweet smelling streamlets,  
towards all directions facing level tracts of the breeze of love,  
with tenacity of purpose and unpassioned rigour,  
to about very carefully in one quick round,  
observing along the meadows of moon-night,  
or seeing thoroughly in every direction,  
or surveying among the clusters of stars,  
or searching entirely the endless space,  
finding out the traces of the virtuous one,  
will have to be held and brought, or else he may give me the  
slap.  
the flora cannot in the pleasure grove of love,  
bring bring, o humble bee, bring driving quickly!

## xviii

the tender leaf boat from the river of passion  
 is whirling into which ocean of love '  
 the surge of melody from the shrubbery of twigs  
 is going to which celestial precincts '  
 the delicious fragrance from the mature flower  
 is flying across which ethereal path '  
 the forked lightning from the star-studded sky  
 is getting absorbed in which glorious light '  
 in divining trails even in common air,  
 talented are you and such divine being,  
 the floral chariot in the pleasure grove of love  
 bring, bring, o humble bee, bring drawing it quickly '

## xix

where dainty juices  
are splashed in combined jets  
of honey from blossoms  
and sweet ambrosia;—  
where modes of melody  
come out in harmony  
of solemn temple drone  
with the, kols' delicate tone,—  
where sensuous fragrance  
is strewn from the spread-out  
of sweet scent of flowers  
in balmy cool breezes;  
where lightnings are flashed out  
from the mixed brightness  
of glow of precious stones,  
with heartening moonlight,  
ere getting drunk in honey  
or stunned by melody  
or getting charmed by fragrance  
or faltering in glitter,—  
keeping in mind my word  
and fancying my plight,  
befriending me  
and feeling pity for me,—  
the floral chariot  
in the pleasure grove of love  
hurry bring o bumble bee  
bring driving quickly!





may be the lord is there  
 in the lake of lotuses,  
 having sighted him there  
 the swan is running thither,  
 may be the chum is there  
 in the orchard of mangoes,  
 having fancied him there  
 the parrot started prattling,  
 is there the handsome one  
 among the florid branches?  
 the sweet-voiced koil  
 has been calling by name!—  
 may be the master's there  
 'n the bower of flower creepers,  
 having located him  
 the peacock spreads his plume,  
 going through the bylanes  
 to the hero of my life,  
 he'll have to be held and brought  
 ere he gives me the slip:—  
 the floral chariot in the pleasure grove of love  
 bring, bring a humble bee, bring driving quickly!

xxi

singns are there  
of spreading nicely  
a golden blanket  
in the eastern court-yard!-  
shades are there  
of umbrella of pearls  
which is held erect on  
the ripple of milky way:—  
traces are there  
of slow movement  
of the chariot of gems  
on the royal highway!-  
remnants are there  
of flowers showered  
by the celestial trees  
in the garden of peace;—  
this way might have gone  
universe's pretty one  
from the eastern promenade  
earlier in the day!—  
done the trail of his foot prints in space  
you will have to follow and search for my lord  
the floral chariot in the pleasure grove of love  
bring here o' humble bee bring driving quickly!

## xxii

while in the heart of the unfathomable ocean  
is burning many a divine torch,  
while in the endless blue firmament  
is radiating many a lustrous lamp,  
while in the widely extensive cosmic space  
is flickering many a glowing wick  
while through the immeasurable expanse of earth  
is shining forth many a light of love,  
has he not gone away deceiving me,  
making me forget myself  
and succumb to his legerdemain!  
I shall see where my master would hide himself slyly,  
without being seen or seeing me;  
as the heavenly lustre from the festoons of lights  
provides touches of shades to the spokes of wheels,  
the floral chariot in the pleasure grove of love  
bring, bring, o humble bee, bring driving quickly!

xxiii

on the eastern mountains  
one is likely to get  
the elixir of life  
which suppresses all evil;  
in the southern pleasure parks  
may be available  
the fan of tender leaf  
giving from heat, relief;  
in the western frontier  
can perhaps be sighted  
the holy river which  
washes off all the sins;  
in the northern tracts of land  
is likely to be reached  
the hermitage of the realised  
which offers peace of mind,  
in the cover of monsoon cloud  
perhaps one may perceive  
the glow of bright lightning  
showing the beaten track;  
without looking back  
going very quickly  
oh, I will have to search  
through-out the universe;  
the floral chariot  
in the pleasure grove of love  
bring bring o humble bee  
bring driving quickly!

## xxiv

either in the heaven  
or on the earth,  
in the row of clouds  
or in the ocean,  
in the fierce forests  
or on the mountains,  
through hot summer winds  
or in the scorching sun,  
losing not the way  
nor bumping about,  
showing your felicity  
in veering round the wheels,  
the floral chariot  
in the pleasure grove of love,  
bring bring, o bumble bee  
bring driving quickly!

XXV

in case you help me see  
the pretty bodied one  
you'll be the guest of honour  
in the mansion of lotus,  
in case you make me meet  
the mine of all virtues  
the garden of 'vakul' flowers  
shall be bequeathed to you,  
in case you make me reach  
the feet of my master  
the heavenly pleasure garden  
shall be assigned to you  
in case you make me stand  
in the presence of lord of all  
the creeper of fulfilled desires  
shall be presented to you;  
a bundle of loving wishes,  
these are my words spoken  
in the same breath as I sang  
praising the most pretty one!  
keeping in mind my word,  
and fancying my plight,  
in friendly attitude  
feeling pity for me  
the floral chariot  
in the pleasure grove of love  
bring bring o bumble bee  
bring driving quickly!



## xxvi

the lamp of luminous gems  
in the palace amorous  
is shedding effulgence  
throughout the universe;  
the lute of high passion  
'n the city of beauty  
's reverberating  
across the triple world;  
the scent of redolent casket  
in the chest of sapphires  
spreads in the ovary  
of the cosmic lotus;  
the refreshing rivulet  
'n the tract of golden sands  
pervading earth and heaven  
has been over-flowing;  
the master magician  
residing in the mind,  
the amiable little thief  
who stole away the heart,

come with the spouse divine

would he have sprayed at me

the ash of sorcery?

presenting me the vision

of his personified

he has gone out of sight under my very nose!

being out of senses

could not apprehend

the lord of my life

ere he gave me the slip,

anywhere let him hide

'tis not late even now,

he must be held and brought

ere he goes far away!

the floral chariot

in the pleasure grove of love

bring bring O bumble bee

bring bring quickly!

*once again the mist—  
recollection of own  
omission and offences*

xxvii

at the time of my service  
to the lord of benevolence  
did I falter and act

in any improper way ?

at the time of my talking  
to the hero of my life

did I falter and say

any unwanted word ?

at the time of my praising  
the allurer of all

did I falter and sing

some song of wrong choice ?

at the time of my prayer

to love personified

did I falter and pray

for boons which are taboo ?

the floral wreath retained

its fragrance fresh as ever,

the blaze of burning camphor

was aflame in same fervour

the platter of offerings

remained as it was held

with wrapped and folded things  
unruffled in the least;  
the embodiment of knowledge  
having disappeared,  
does not return at all,-  
I know not what he fancied,-  
that very day onwards  
do you not know my dear  
the misery of my life  
counting ev'ry moment?  
the mine of all virtues  
should he be offended  
for my fault committed  
when I was off senses!  
you will have to tell  
on my own behalf  
to the lord of my life  
about all my bearings;  
the floral chariot  
in the pleasure grove of love  
bring bring o bumble bee  
bring driving quickly!

xxviii

except standing in awe, as hairs  
bristled all over my body  
when I could discern my master  
revealing his divine presence;-  
except merely installing  
within the life-size looking glass  
the person of my beloved,  
abode of all prosperity,-  
except foolishly shrinking back  
on seeing the lord of my soul  
whom I was able to make out  
all of a sudden, unawares:-  
except merely enthroning  
on the little lotus dais  
the sole lord of the univerwe  
shining in abundant glory,-  
except merely getting choked  
in the voice calling aloud  
the affable one by his name  
in sonorous lyrics of love,-  
except allowing the image  
of none other than all knowledge  
and container of cosmic whole  
bury up in half closed limpid eyes,-  
is there any other offence  
committed by this poor bond-maid,  
I will have to ask the master  
kindly to pronounce his verdict:-  
the floral chariot  
in the pleasure grove of love,  
bring bring o bumble bee,  
bring driving quickly!



*the quest - land marks  
of his habitat and marks  
of guidance to identify*

xxix

I can not spend ev'n a second  
if I don't see my beloved  
to the fulfilment of my eyes;  
I can not stand ev'n a minute  
if I don't serve in the court of  
defender of the destitutes;  
I can not spend ev'n an hour  
if I don't esteem myself as  
deserving of my husband's hand,  
I can not bear ev'n a moment  
if I don't achieve oneness with  
the supreme master of my soul,  
as such having been bereft of  
the Lord of life granting all wants  
like the duck laying golden eggs  
how can I live in solitude?  
in the lake of icy water  
rise submarine fires and have been  
pulling out smoke in flower-beds,  
fire breaks out in the mountain glen  
and flames arise through tender leaves  
hot tornado sweeps the ocean,  
pendemonium fills the space  
shadows of darkness envelop  
the hermitage of the seers,-  
disappears in the darkness  
the divine form with red halo!  
while I am dizzy and can't walk  
what are you idly looking at?-  
-the floral chariot  
in the pleasure grove of love  
bring bring o humble bee  
bring driving quickly!

## XXX

he might be in his royal court  
'n the glorious pavilion  
in the lake of sublime passion,  
throwing a floral noose on him  
love embodied is to be held  
the floral chariot  
in the pleasure grove of love  
bring bring o bumble bee  
bring driving quickly!

xxxix

may be he's on a jolly ride  
in a raft of blossoming lotus  
on the waves of ambrosia  
amidst the sea of sublime love,--  
Holding a lotus stem in hand  
I have to bring the enchanter, --  
-the floral chariot  
in the pleasure grove of love,  
bring bring o bumble bee  
bring driving quickly!

## xxxii

may be he has ben resting on  
a couch of full blown floral bed,  
laid in the golden mansion  
in the heart of the gard'n of peace,  
holding a torch of red lily  
bliss embodied is to be sought,—  
—the floral chariot  
in the pleasure grove of love  
bring bring o bumble bee  
bring driving quickly!

xxxiii

perhaps he might have gone asleep,  
'n the open lawn full of moon-light,  
at the meeting place of highways  
'n the city of subtle beauty,  
you will have to sing waking up  
the amorous gay wanderer  
in a key which's in concordance  
with the most elegant of verses  
—the floral chariot  
in the pleasure grove of love,  
bring bring o bumble bee  
bring driving quic ly!

his look, my dear,  
is exceptional  
like distempering  
the rainbow colours;  
his smile, my dear,  
is exemplary  
and lo radiates  
the sheen of the moon;  
his speech, my dear,  
is out of the way  
and each word showers  
the drops of honey;  
these are, my dear,  
the marks of guidance  
to identify  
the lord of my soul!



*the quest-continues-  
with renewed ardour  
and anguish of loveli-  
ness,—*

*a maid in waiting is  
intimated about all his  
manifestations in  
the universe.*

## XXXIV

the lamp of my interior  
 the ornament of my body,  
 my mountain of golden treasure  
 and my festoon of fine flowers  
 engaged in lively sport with me  
 deceived and left me all alone —  
 in the pleasure grove of heaven  
 having gone through a beaten track  
 beyond anyone's conjecture  
 having mounted the mansion  
 of exquisite sapphires,—  
 while he has been surveying a  
 the universe's thoroughfares  
 knowing no rest from activity,  
 came suddenly from the blue sky  
 the star-damsels welcoming him  
 with the incense of camphor flames  
 have you heard this bit of news,  
 o maiden with a flower-like navel  
 have you sighted my husband,  
 o woman, with a golden slip

## XXXV

having plucked all flowers  
blossomed unblossomed,  
fastened together  
to a cord of lotus stalks,—  
when I was about to  
tether the master juggler,  
gaiety personified  
having waylaid me  
through an unbeaten track,  
the unfrequented heather,—  
teased me and left alone;  
when he was on the garden-path,  
dancing playful flower damsels  
offered him refreshing sweet drinks.  
have you heard this bit of news,  
o maiden with a flower like mien?  
have you sighted my husband,  
o woman with a golden shee?

## xxxvi

having discarded home  
 and deserted me his consort,  
 roaming about aimlessly  
 like an insane fool in the streets,  
 whatever was asked for  
 by whomsoever he met,  
 having given away in charity,  
 exposing not himself to want,  
 suppressing sensitivity,  
 sans-hunger sans-thirst,  
 having resorted to forests,  
 having had discourses with those  
 lacking in any sense at all,  
 handfuls of well-seasoned wine  
 filled in the cups of folded leaf  
 reeling and rolling, it appears  
 he revelled away in drinking sport  
 have you heard this bit of news,  
 o maiden with a flower-like mien ?  
 have you sighted my husband,  
 o woman with a golden sheen ?

## xxxvii

throwing into a violent fire  
the divine ba of gold and gems  
spinning away the silver plate  
of heavenly manna quietly,  
flinging the charming festoons of  
pearls helter-skelter into the sky  
smearing with soot and wiping out  
the looking glass of diamond hue,  
enjoys seeing his own image  
and smears the same with soot again;  
withdrawing into a corner  
like a playful and cross-grained child  
he seems to have been in hiding—  
have you heard this bit of news,  
o maiden with a flower like mien?  
have you sighted my husband,  
o woman with a golden sheen?

## xxxviii

all pure notes having unified into one,  
 all possible sounds, having moulded into one,  
 all purposes, having worked out into one,  
 all shades of thought, having patterned into one  
 with no sense of body and in a key in soprano,  
 without a break for breath, while he was singing to himself  
 the gazelle-eyed girls of heaven in gay abandon  
 worshipped the sacred feet of the lord of all living beings  
 with flowers held in folded hands and fruits of ardent love,  
 have you heard this bit of news,  
 o maiden with a flower-like mien?  
 have you sighted my husband  
 o woman with a golden sheen ?

## xxxix

in a spacious mountain cave  
rent by grave noises of  
wild animals causing terror,  
on a couch of marble stone  
while the lord has been asleep  
forgetting all mundane things  
like the baby crescent-moon  
—came in search of him  
the nymphs of wilderness—  
sang awakening  
ballads in triple notes  
covering three octaves  
in every direction,  
from heaven down to earth,—  
rousing him from slumber  
holding him in embrace  
fondled him and fainted  
the nymphs of wilderness:—  
have you heard this bit of news,  
o maiden with a flower-like mien?  
have you sighted my husband,  
o woman with a golden sheen?



## XL

having swum across the waves of the ocean,  
danced along with groups on the hill terraces,  
flew floral balls in the forest of virtue,  
played hide and seek with the heavenly veil of snow,  
stopping nowhere but wandering everywhere,  
when he was strolling according to his whim  
somebody having followed him  
feeling fatigue in the least,  
having suddenly held him  
and forbidding any movement  
seemed to have imprisoned him  
in the cage of warm embrace†  
have you heard this bit of news,  
o maiden with a flower-like mien?  
have you sighted my husband  
o woman with a golden sheen?

## XLI

At the unseen and unlaid auspicious moment,  
on the unlaid and and unconstructed stage of time, —  
setting up unbecoming and unplaced dolls,  
having given them shape with colours and symbols, —  
in plays of flippancy and cheap common taste  
having made them speak words which are plain and plenty  
behind a curtain which is black and white  
with cool and hot torches on either side  
seems to have put up shows of crafty dramas  
on epic themes anyone has ever written:—  
have you heard this bit of news,  
a maiden with a flower like mien?  
have you sighted my husband,  
a woman with a golden sheen?

once again the must—  
element of jealousy.

## XLii

the last loving look of that day  
when dust was thrown into my eyes,  
who is the woman claiming as  
her first blossom of the season?  
the lip donning a smile that day  
when he passed out of my domain,  
who is she that has converted  
as her own monsoon's first lightning?  
my autumn bereft of all splendour, my dear,  
has become the spring for that blessed woman!  
my night enveloped by utter darkness  
has become the day for that fortunate dame!  
being so intimate for such a long time  
the lord of the world has turned to some-one else!  
have you heard this bit of news,  
o maiden with a flower-like mien?  
have you sighted my husband,  
o woman with a golden sheen?

at the time of going on  
the floral chariot,  
on the occasion of my singing  
impassioned lyrics,  
when the sweet melody of  
my lord's flute is heard,  
o my mind, o my mind,  
do not get ruffled!

*renewed quest to fathom  
the depths of love, to  
scale up the heights of  
holiness,  
to bombard  
the citadel of joy  
and to capture  
the Lord.*

## XLiii

when my husband is present in the mansion of love,  
 when he calls affectionately pouring out his heart,  
 when bliss personified is playing about,  
 o my mind, o mind, do not get ruffled!  
 when the beloved is sporting in the temple of love,  
 when the beloved is rocking in the swing of love,  
 when the beloved is swimming in the ocean of love,  
 o my mind, o my mind, do not get ruffled!  
 when the fort of wedlock is about to be seized,  
 when the empire of delight is about to be conquered,  
 when the drum of victory is about to be beaten,  
 o my mind, o my mind, do not get ruffled!



**XLiv**

the omen of broomstick ascends in the sky  
portending good time during my Journey,  
the prattling parrot from the mango orchard  
forestalling truthfulness comes across my way  
foreshadowing order the flute of saphires  
sounds on its own, in the tender-leaf-park,—  
the wreath of cry-anthemum stumbles by itself  
on one of the arch-ways signaling safety  
omens are sighted imparting happiness  
the moment has come assuring good fortune!  
sitting on an exalted seat, raising his hand,  
my husband invites me, calling me by my name,  
he implores on me pouring out his heart and love,  
why don't you send me off, my dear friends!

## XLv

perching on the top 'n an imposing manner  
the confidante cuckoo holds tender-leaf-banner!  
ascends in haste in the rear of floral car  
the swan maiden raising the lotus-umbrella!  
the parrot maid comes bring ng bunches of ripe fruit  
and sits by my side as chatting companion!  
all properties useful for worshipping the lord  
having furnished in the car I'm ready to start !  
as the whole world bathes in the waves of divine wine  
and the universe is filled with sublime aroma,  
and the eyes are bewildered by long curves of lightning,  
drive quickly, bumble bee. drive the chariot!

## XLvi

from the palace-avenue  
in the borough of passion  
is heard the melody  
of the divine flute!  
from the temple of splendour  
in the city of sacred union  
are heard the delicate notes  
of the celestial lute!  
from the topmost peak  
in the crimson of dawn  
is heard the symphonic buz  
of the song of cosmos!  
from the environs of  
the abode of the supreme  
is heard the sonorous drone  
of the bards of the scriptures!  
the moment has come  
to revere the lord of all  
be careful, be careful,  
o pair of my hands!  
this is the time  
to see the seer of all,—  
be steacy, be steady,  
o pair of my eyes!  
this is the juncture  
to know the ancient one,—  
attention, attention,  
o my conscience!  
this is the moment  
to meet the limits of wisdom,  
be secure, be secure,  
o jewel of my life!

*the quest-continues-  
talk to the parrot-maid  
and confidante koil  
about the excitements  
of the coming union,  
—and the tryst.*

## xlvii

because of him, having learnt to speak,  
can't the tongue speak to the lord of the world ?  
because of him, having learnt to move,  
doesn't the body know to reach the heart's o'verlord?  
because of him, having learnt to think,  
can't the mind fancy the lord of all beings ?  
because of him, having learnt to see,  
can't the eyes see him who is sublime pleaser !  
because of him, having learnt to hear  
can't the ears listen to the music of the mate ?  
how much of longing is there in illusion ?  
how much of splendour is there in longing ?  
flashed a lightning in the path of the stars,  
and occurred an illusion stunning cosmos;  
when both the pairs of eyes have met in one plane  
did a garland of sapphires swing across the sky ?  
when both the faces have come across each other  
did a creeper of moonlight entwine the cosmos ?  
when words of each have echoed one with the other  
did all directions resound in divine lyrics ?  
when both the hearts felt the warmth of one another,  
did the whole nature feel lost in itself ?  
you are an adept in telling in no time  
the meaning of the supreme soul and nature  
as it is, in one word, about everything,  
tell me please, tell me, my dear parrot

## xlviii

the laughter that's born out of a thicket of flowers,  
 the pleasing smile bearing a heavy load of fragrance,  
 the sweet laughter soft as the ripple of the ganges,  
 the smile which is delightful like lovely full-moon,  
 the laughter which twinkles like the buds of stars,  
 the smile which is pure as the flash of lightning  
 all seem to be surprisingly absorbed into one  
 and only gentle smile of the sweet enchanting person!  
 it looked as though amiable nature in the pleasing smile  
 has had an irrevocable stamp of absolute bliss!  
 sweet ambrosia in the sweet moonlight  
 sweet sentiment in the sweet ambrosia,  
 sweet creative thought in the sweet sentiment  
 appealing image in the sweet creative thought  
 heartening glory in the appealing image.  
 when everything is moulded into sweet enchanting art,  
 attuning all hearts to sweet music  
 of lovely lyrics in melodious notes  
 may we merge ourselves in the celestial spouse  
 sing sing o' kail please sing a lyric!

## xlix

by any amount of observance of austere acts  
any penances or other severe stern rites,  
the lord of life surrendering out of his compassion  
is verily the fortune bestowed on the 'woman-kind!'  
my lord who is the lord of all has been here today  
favouring me with his presence and radiating love!  
he does not speak, what has happened when I have talked to him  
can he not make out love, which has been concealed in my eyes?  
he does not see what has happened when I have been staring,  
can he not perceive gentle smile lingering on my lips?  
he does not smile, what has happened when I have smiled at him,  
can he not witness all fancying having ceased anon?  
high is my praise-worshiness having had the unique sight  
of my loving host and the one who pervades all my thoughts!  
hair is bristling through out my person my eyes having crossed  
his side glances full of sublime passion and graciousness!  
when the ruby-hued one is really near by us,  
why should we move about in the crimson of twilight?  
when the panacea of the realised is in our own hands,  
why should we roam about in the frightful wilderness?  
when the divine soorma is already in our eyes  
why should we wander about among festoons of lights?  
when the wealth of knowledge is in the path of conscience  
why should we grope in the dark dungeons of verbal charm?  
where is the need to go mad behind the veil of illusion?  
come come o mind, accompany and come along with me!



## 1

the solemn thread sanctified with turmeric  
is linked with continuous conjugal bliss,  
on the well-polished pane of lightning-looking-glass  
embossed is the figure of the sweet pretty one!  
on the lamp-post which enlightens nooks and corners  
illuminated is the light of knowledge;  
at the gate-way of the fort where wants are fulfilled  
the flag of victory is installed for good:—  
more than having a stroll in the frontiers of knowledge  
more than playing about in the thoroughfare of bliss  
more than singing aloud in the abode of the supreme  
what else remains for you to eagerly desire?  
the creeper of divine wine is happily swinging  
on the cool and soft billows of southern hill-breeze;  
sing sing o koil, please sing away a lyric,  
in the sweet melody of the balmy southern breeze'

alone with the spouse divine

\*

until today in the exclusive service of the lord  
having got over the fatigue of sitting on a lotus throne-  
having attained the flowery union with the divine glory,  
the queen bee humming, has been maintaining the drone  
repeating the sonorous chord again and again!

*the tryst—  
the flowery union  
with the divine glory—  
and personal supplication  
at the sacred feet.*

li

the pale january tulsi-moon a night  
dons the october shining veil;  
the dried-up paralysed summer like  
revives 'n the shade of monsoon cloud  
the withered autumnal creeper-maid  
gets the dalliance of delicate spring  
the blue-veil reveals the ruby-moon  
whose beams make lilies boom in smile  
the bee crosses the leaf-butterfly like,  
the flower groves bubble with honey drine,  
the glow of moon-beam shining on  
the warm tear drop cheers body and soul,  
splendour dormant in the whirling sighs  
enlivens the heart like scented incense.

-having meditated upon your glory eterna,  
having seen your person of endless enchantment,  
having offered you service in so many pleasing ways,  
o lord of my heart, having loved you always,  
the one who's the abode of eternal truth and bliss  
at least after such an unaccountable time,  
I assess myself praiseworthy among my fellow-brides'

## lii

that day in the park of the palace-court-yard  
in the thicket of the fall brown spring-creeper  
when I was sitting opposite to you and  
playing a number of tunes on humble lute,  
lyric of pure airs on your air-rows sport,  
you've left merciless and gone out of sight,  
lord of my life if after all you dislike,  
of what earthly use is this, my golden lute?

## iii

groping through dense darkness, having my eyes closed  
having lost my way when I wander about,  
as tears roll down and fill fathomless sea,  
and I am about to sink off my moorings,  
amidst the forest fire acute with distress  
when I am ablaze and without a respite  
rousing with my sighs the whirling hurricane  
knowing no direction when I blink about  
in the unpeopled tract of forgetfulness  
when I am unable to sense anything,  
in wilderness of wasted creative zeal  
when I am coiled by reptiles of mundane desires,  
'n the perennial volcano of despair  
when I am swung in the flames of discontent,  
you see everything, but deem not to notice,  
you hear everything but seem not to listen,  
you know everything, but appear not to know —  
listen to my call, yet, pretend ignorance,  
and keep away from this bond-maid for a long time,—  
lord of my heart could you be without mercy?

## liv

before drying up, this mountain stream merges  
'n the ocean of divine wine, so far so good!  
before fading out, this floral wreath is donned  
by the immortal one, well, so far so good!  
as the rain drop falling from the black dense cloud  
becomes an affable and glittering pearl,  
the carbon atom in the bowels of earth  
turns into a spotless and priceless diamond,  
the feeble worm covered in the layers of mud  
changes into a sacred conch-shell of triumph,  
the credit o' my virtue, o lord of my life,  
is my praiseworthiness in your august presence!

lv

having made this bud full-blown  
why should you delay so long  
to fasten into a garland?

having made this fruit ripened  
why should you delay so long  
to enjoy its eating?

having composed this lyric  
why should you delay so long  
to set it to music and sing?

having reared this mynah  
why should you delay so long  
to impart training in speech?

whatever it is, at least now,—

favoured by the side-glance tinged with your grace

am able to discover to the fulfilment of my eyes

the cream delectable 'n the nectar of mercy,

the crystal sugar in honey of compassion,

the sanctified ripple on the juice of kindness

the wish fulfilling tree 'n the grove of graciousness

incomparable is my fortune, o my lord!



## lvi

the cloud garment with the lightning embroidery  
who has woven and presented to you?  
the floral couch along with the veil of fragrance  
who has carpentered and offered to you?  
the garland of celestial starry gems  
who has fastened and given you as gift?  
the enchanting blue mansion without boundaries  
who has constructed and bequeathed to you?  
one may ask only out of impudence,  
or for a fleeting self-satisfaction,  
to you, the minutest of all molecules  
and a body surpassing the whole universe,  
and the greater purpose than the greatest purpose  
does it at all matter, o lord of my heart!

## lvii

the supreme one, whose person contains all the universe  
o lord of all, I could see myself, very close to you,  
the one who's the sole spectator of the whole cosmos,  
the auspicious splendour I could see yo'r august person;  
the one who is beyond the reach by argument of brain,  
the greatest in magnitude, I could chat with you alone,  
the one who is attached and also unattached to all,  
the amorphous being! I could attain you at least now; —  
—the marsh becomes identific with the milky ocean,  
as water gets lost in the whiteness of milk;  
here's the divine wine to satiate the endless thirst,  
here's the elixir to relieve off the super heat,  
horripilates the whole body, losing identity,  
undulates the conscience 'n a high degree of pleasure,  
some urge lays me uncontrollably prostrate at yo'r feet,  
why don't you raise me to yo'r bosom o lord of my life'

*benediction.*

## lviii

an ant I have become, and crept unto the tender-leaf,  
the fruit beyond the reach of hand could be held in my palm,  
I've turned into a bird and flew into the firmament,  
the divine food which subsides all hunger could be procured,  
I'm transformed into an atom, and wandered through the  
space,  
the whole of my fatigued body could acquire sweet perfume:  
a fish I have become and swum across the seven seas,  
the abode of glory, I could somehow manage to reach,  
fruitful is the labour, and fulfilled are the desires,  
deglht is the reward and the sole aim is achieved:  
your face which is most enchanting to behold  
your face which is brightened with heavenly joy  
your face which is full of spotless splendoar,  
I could see at last, and attain endless freedom!

## lix

from your majestic face, which is the sole abode of love  
the tranquil luscious glory that is put forth,  
the divine pure glory that is cast out,  
the blissful eternal glory that surges out,  
the glory of good fortune that is spread out,  
could be discerned only by those who witness,  
either intellectuals or teachers  
or master poets or other great men,  
why in so many words, who-so-ever it might be  
those who do not witness  
how can they be bestowed with that fortune?  
longing there might be, to praise,  
but the language is poor in vocabulary,  
intent there might be, to know,  
but the intellect is deficient in understanding,  
desire there might be, to describe,  
but the poesy badly needs gravity of thought!

**Lx**

let there be a beam of love  
in the music of the love-lorn maid,  
emanating from a raft that is floating away  
in the heart of a crystal-clear river  
that flows with a gentle ramble  
through the halo of hazy moon-light,  
let there be a speck of happiness  
in the surge of the heartening novel melody of the lyre  
that is coming from a far off spot  
in cocordance with the cuckoo's call  
from the thicket of the young delectable jasmine  
in the precincts of the pleasant palace park  
let there be an iota of bliss  
in the nectar of the song of divine nymphs  
swaying and singing during their sport  
in the swing of creepers laid hanging across  
the wishfulfilling 'parvati' trees  
in the pleasure grove of heaven'—  
may it impart happiness, may it be auspicious,  
may there be bliss, and may it be far,  
but to vie with divine glory, my lord,  
of what standard is nature's beauty?

## Lxi

the abode of incomparable sweetness  
 the dwelling place of spotless love  
 the habitat of matchless beauty  
 the home of boundless bliss  
 is the lotus of your face,  
 the sacred pair of your feet,  
 and your very divine presence,  
 having the looks fixed there  
 having the mind concentrated there  
 having the body laid there  
 how can one leave you and go away?  
 in the heart within the heart is imprinted  
 your enchanting image;  
 in the eyes within the eyes  
 is reflected your loving image  
 in the ears within the ears  
 is heard your occult charm;  
 until this speck of dust with the least energy  
 is lost in the ultimate reality,  
 until the delicate ripple with the juice of love  
 is lost in the ocean of divine wine,  
 until this flame of light with the milk of affection  
 is lost in the divine glory,  
 until this burning camphor with this sweet fragrance  
 is lost in the great tornado,  
 until this love-lyric with these little words  
 is lost in the divine melody,  
 lord of my life, I shall concentrate on the divine pair  
 of your lotus-feet, serve them and worship them with devotion!



Lxii

o lord of all universe,  
let this play-doll be placed in your pleasure house;  
o protector of the world,  
let this flower-creeper be nurtured in your nursery of orchids;  
o wishfulfilling tree for devotees,  
let this little mynah be kept in your cage of affection;  
o abode of sanctity,  
let this golden stool be kept near your sacred pair of feet;  
because you are impartial to all beings  
from the minute molecule upto the whole cosmic sphere,  
I wanted to see you in person,  
I wanted to worship you,  
I wanted to listen to your speech,  
I wanted to serve you,—  
look at me with compassion,  
and maintain me as your bond-maid  
o lord of my life!



# errata

| page | line         | as it reads.              | as it should read.           |
|------|--------------|---------------------------|------------------------------|
| 3    | 1            | the essence my<br>speech. | the essence of my<br>speech, |
| 10   | 7            | resh supplication.        | fresh supplication.          |
| 27   | 8            | with the, koil's          | with the koil's              |
| 30   | last but one | the floraly chariot       | the floral chariot           |
| 39   | 28           | to prono7nce              | to pronounce                 |
| 41   | 23           | pendemonium               | pandemonium                  |
| 45   | last line    | quicly                    | quickly                      |
| 47   | 3            | loveliness                | loneliness,                  |
| 48   | 6            | all alon                  | all alone-                   |
|      | 14           | activiy                   | activity                     |
|      | last line    | golden sh                 | golden sheen                 |
| 49   | last line    | shee                      | sheen                        |
| 54   | 7            | foollowed                 | followed                     |
| 64   | 3            | confidente                | c nfidante                   |
| 65   | 9            | hving                     | having                       |



*in the exclusive service of the lord  
having got over the fatigue of sitting on a lotus throne  
having attained the flowery union with the divine glory,  
the queen bee humming, has been maintaining the drone  
repeating the sonorous chord again and again!*





transcreator of  
**"alone with the spouse divine"**

b. rajamikanta rao (born 1920) son of ari balantirapu venkatarao, one of the illustrious joint poets ari venkataswamyteesa kavulu: m.a. of andhra university (1940). poet; playwright, musician, composer and musicologist.

a scholar in telugu and sanskrit. won several state awards and central sahitya akademī award for his literary works; as a broadcaster, won the international award, the prestigious japan radio prize for his musical feature on 'the river godavari' (1972); and the akashvani award for his sanskrit opera 'meghasandesam' (1977) the latest laurel being the conferment of an honorary degree of doctor of letters, 'kala prapoorna' by andhra university, Waltair (june, 1980).

after retiring from all india radio, as station director at bangalore in january, 1978, he is now the special officer of ari venkateswara kalapitham, tt devasthanams, tirupati.